



Photo: Natalie Tanola for Festival Opera

Baritone Brian Leerhuber as Mercutio in *Roméo et Juliette* (2004.)

Don Giovanni: A Rogue For All Time

Mozart's *Don Giovanni* attracts audiences everywhere. Whether it stems from a desire to vicariously experience his unrepentant life of passionate excess or to condemn it, the allure of Don Juan's story is as powerful to audiences as his fabled allure was for women. With music as compelling as that

of Mozart's masterpiece, *Don Giovanni* becomes absolutely irresistible.

This summer, Festival Opera will bring to the stage as exceptional an experience of *Don Giovanni* as one could

find anywhere. The staging concept, developed by the company's artistic and music director, Michael Morgan, cleverly places the opera in the logical contemporary setting of a nightclub, while holding true to the emotionally intricate relationships that Don Giovanni both pursues and evades.

The story of Don Juan is one that transcends time: in every age, there are men—and women—who are driven by the compulsive need to

conquer the opposite sex. While in earlier times this behavior may have been more condemned, the anger and shame resulting from a relationship with a Don Juan remains the same regardless of the time or place.

"Making Sense"

Director Michael Morgan has set his *Don Giovanni* where a modern Don Juan might well

be found any day of the week.

"I didn't necessarily set out to place the opera in a nightclub," says Morgan. "We had talked about doing another Mozart opera and having it take place in a single room. Although we didn't choose that opera, it struck me

"Making sense" is very important to me—that absolutely everything make sense all the way through.

then that *Don Giovanni* could be placed in essentially one location—a modern day nightclub—and that all the relationships make perfect sense. 'Making sense' is really important to me—that absolutely everything make sense all the way through. I just don't get those stagings where you have a whole chorus standing around holding machine guns, while the principals are having a swordfight. It just makes no sense at all. While opera is not reality, there should be a

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Volunteer: Get in on the Fun!

An interview with Guild President Barbara LaGrandeur

Virtually from the beginning, Barbara LaGrandeur has been one of Festival Opera's most enthusiastic and vocal supporters. A lifelong opera lover whose sister sang professionally, LaGrandeur remembers how one morning she read a newspaper article and was "thrilled to find a new opera company right in my own backyard." After attending the first production in 1991, "*Abduction from the Seraglio*," she mailed her first donation with a letter asking if there was anything she could do. She heard back immediately, was involved within a month, and has never looked back. LaGrandeur has volunteered in nearly every capacity. She remains a board member and served as chair during the early years. But by far, her most important contributions have been as the founding president of the Festival Opera Guild, a position she continues to hold today.

Formed not long after Festival Opera was founded, the Festival Opera Guild is an organization

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Festival Opera Board of Directors

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From the Chair

We're almost ready for our 15th anniversary season—the singers are in rehearsal, the sets are ready to load—opening night is around the corner. Behind the scenes, however, it's an extraordinarily busy time at Festival Opera. Even as these productions get ready to open, we're putting work into next season, considering plans for the future, talking about co-productions, building budgets, planning events, hearing new singers, not to mention the ever-present, ever-urgent need to raise money. It's busy, but honestly, there's no place I'd rather be.

I grew up in a family where we listened to an opera variety program on the radio during dinner, and raced to be the first to name the opera. Even now, as adults, we take seriously such dinnertable debates as, "Did Cavaradossi really believe it would be a mock execution or was he just playing along for Tosca's sake?"

Six years ago, after I left a very challenging job in Silicon Valley to be with my daughter, I received a Festival Opera newsletter like the one you're reading now. The Chair's letter was asking for volunteers. Lots of things were needed then. Worried I'd be bored with my slower pace of life, I asked if my skills might be useful. At

first I worked on a fundraising project, then wrote some foundation appeals, then I took responsibility for the newsletter, then agreed to head up marketing... and here I am. It's been great—a true merging of my passion and my skills.

Today, I'm the one writing the Chair's letter and I'm asking you for help. Lots of things are needed now. Which means that nearly anything you want to help with would be welcome. You can choose to help just once or twice with small things, or you can take charge of a major project. Because it's such a busy time, it might be challenging at first to figure out just how to jump in. But please know we want to get you involved, and we appreciate any and all volunteer support.

There are no guarantees in life, but I can promise you this—if you care about opera, there is nothing more rewarding than helping bring opera to life. You'll help young singers reach their career goals, you'll learn how opera works on the inside, and you'll be making something you love available to others. Besides, I'm pretty sure that you'll enjoy yourself too! ■

— Roberta Emerson

Festival Opera Awarded Funding Grants

Festival Opera is pleased to announce that it was recently awarded several generous grants from local foundations. A grant of \$150,000 from the Dean and Margaret Leshner Foundation will be distributed over two years to support donor and audience development, marketing initiatives and overall operating costs for the 2006 and 2007 seasons. The grant will also partially underwrite the West Coast premiere of *Our Town*, a new opera by renowned composer Ned Rorem, based on the classic drama by Thornton Wilder.

The Diablo Regional Arts Association (DRAA) has taken the role of lead sponsor for the company's innovative production of *Don Giovanni* this summer, and in addition, Festival Opera has received a generous grant for the upcoming season from the Thomas Long Foundation.

"We are so appreciative of this notable

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Festival Opera 2006 Preview

Tosca

Tosca

(in Italian with English supertitles)

Music by Giacomo Puccini (1858–1924)
Libretto by Luigi Illica and Giuseppe Giacosa

Conductor Ari Peltó
Stage Director Stephanie Leigh Smith
Set Designer Jean François Revon

Floria Tosca Othalie Graham
Mario Cavaradossi Robert Breault
Baron Scarpia Bojan Knezevic

Performances:

July 8, 11, 14 • 8:00 p.m.
Matinee Sunday, July 16 • 2:00 p.m.
Dean Leshner Regional Center for the Arts

Tickets: \$36–\$100 • Call (925) 943-7469
or visit www.festivalopera.com

Background:

Tosca is one of the world's most beloved operas, not only for its lyrical music, but because its story of politics, passion, and revenge touches virtually all who hear it. It is one of the few operas set in a specific time and place, during Napoleon Bonaparte's attack on Italy in June 1800, and all three scenes of the opera, the church of Sant' Andrea della Valle, the Farnese Palace, and the Castel Sant' Angelo, remain standing today. *Tosca* is based on the play, written in 1887 by Victorien Sardou as a vehicle for actress Sarah Bernhardt. Although interested in the play, Puccini was working on other projects, including *Manon Lescaut* and *La Bohème*. In 1895, he heard that the aging Giuseppe Verdi, whose works inspired him as a young man, had declined the project. Puccini sought to acquire the rights and *Tosca* opened at Rome's Teatro Costanzi in 1900. While initial reviews were mixed, *Tosca* became an audience favorite immediately and has remained so for over a century.

Synopsis:

When Bonaparte supporter Cesare Angelotti escapes from prison, he seeks refuge in the church of Sant'Andrea della Valle, where his friend, artist Mario Cavaradossi, is painting a religious portrait. They are interrupted by Cavaradossi's beautiful dark-haired lover, singer Floria Tosca. Her jealousy is aroused by the blonde features painted on the saint, but she leaves, satisfied by Cavaradossi's pledge of undying love. Cavaradossi takes Angelotti to his villa, just as the escape is discovered.

A church service to celebrate Napoleon's apparent defeat is stopped by the feared chief of police, Baron Scarpia, who searches the church for Angelotti. Tosca returns and Scarpia, who has long desired the singer himself, plays on her jealousy and then has her followed to Cavaradossi's villa.

That evening, as Scarpia dines alone in the Farnese Palace, his henchmen report that Angelotti was not found. When Cavaradossi is brought in for questioning, Tosca is summoned. Although Cavaradossi warns her to remain silent, when she hears him tortured she reveals Angelotti's hiding place. As Cavaradossi is dragged to prison, he denounces Tosca for her betrayal, although he is jubilant upon hearing of Napoleon's victory.

Scarpia suggests to an anguished Tosca, that she surrender herself to him in exchange for her lover's life, offering to hold a "mock" execution. Tosca, seeing no other escape, agrees reluctantly, insisting that he sign a pass for their freedom. As Scarpia writes, Tosca grabs a sharp dinner knife, then kills him as he approaches.

On the roof of the Castel Sant' Angelo, Cavaradossi is writing a farewell note to Tosca, when she appears. She tells him to lie still after the mock execution, until her signal. After the executioners leave, Tosca rushes to his side to discover Scarpia's treachery—her lover is dead. As Scarpia's body is discovered and the alarm raised, Tosca cries out to Scarpia that they will "meet before God," and throws herself from the parapet to her death.



Othalie Graham (soprano) sings her first *Tosca* in her debut with Festival Opera. She was recently acclaimed for her portrayal of Turandot with Sacramento Opera, a role she performed with Delaware Opera in 2004 and repeated with Utah Festival Opera. The Canadian-born soprano has performed in a variety of roles, including the title roles in both *Aida* and *Elektra*, Donna Anna (*Don Giovanni*) and the Marshallin (*Der Rosenkavalier*.) A protégé of the legendary Renata Scottò, she has been awarded numerous awards and grants in both the United States and Canada.



Bojan Knezevic (bass-baritone) has appeared in numerous roles with Festival Opera. He made his company debut in 1998 as Marcello in *La Bohème* and appeared in many other productions, most recently in 2004 as Monterone (*Rigoletto*) and as Capulet (*Roméo et Juliette*). He recently made his debut with Sarasota Opera in the title role in *Le Nozze di Figaro*, a role he previously sang with the New National Theater in Tokyo. A former Adler Fellow, the native of Belgrade began his career in the major opera houses of the former Yugoslavia, before immigrating to the United States.



Robert Breault (tenor) making his first appearance with Festival Opera, has built an international career in opera, oratorio, and recital. He returned to New York City Opera this past season in the role of Don José (*Carmen*), after making his debut the prior year as Alfredo (*La Traviata*). This year he has also sung Don José with Arizona Opera, Alfredo with Fort Worth Opera, and the title role of *Idomeneo* with Opera Lafayette in Washington D.C. Breault recently made his debut with the San Diego Symphony in *Elijah* and with the Delaware Symphony in Beethoven's Symphony No. 9.



Ari Peltó (conductor) returns to Festival Opera after his debut in 1999 with *Lucia di Lammermoor*. He subsequently joined San Francisco Opera's national touring company, where he conducted 30 performances of *La Bohème* in 20 states during 2002 alone. In 2004 he made his debut with New York City Opera and this past year conducted *Madama Butterfly*. He has been a regular guest conductor with the Florida Orchestra and the Toledo Symphony, and recently was one of four young conductors invited to conduct the Seattle Symphony.

Festival Opera 2006 Preview

Don Giovanni

Don Giovanni

(in Italian with English supertitles)

Music by Wolfgang Amadeus Mozart (1756–1791)
Libretto by Lorenzo da Ponte

Conductor Michael Morgan
Stage Director M. Morgan/H. Carolo
Production Design..... Matthew Antaky
Don Giovanni Brian Leerhuber
Leporello Kirk Eichelberger
Donna Anna Kristin Clayton
Donna Elvira Layna Chianakis

Performances:

August 12, 15, 18 • 8:00 p.m.
Matinee Sunday, August 20 • 2:00 p.m.
Dean Leshner Regional Center for the Arts

Tickets: \$35–\$100 • Call (925) 943-7469
or visit www.festivalopera.com

Background:

Written in 1787, just four years before his death, Mozart's *Don Giovanni* is one of his best-known operas, filled with unforgettable music that ranges from the lighthearted to the highly dramatic. Although there are many stories of the fabled Don Juan, the original 1630 Spanish story by Tirso De Molino served as the basis for the opera's libretto.

Mozart characterized the opera as a *dramma giocoso* ("playful drama"). His unmatched talent as a composer is demonstrated in the music's skillful expression of the story's intricate twists and turns. The opera's tragic elements and decidedly moral ending are usually most emphasized, but there is also a comic element as Giovanni pursues his reckless lifestyle in the face of his ultimate doom.

Although Mozart was taken with the project, he was slow to finish it. The overture was only completed the day the opera opened in Prague. Initially well-received, subsequent performances were less successful and it was some years before it became the popular work it is today.

Synopsis:

The womanizing Don Giovanni has lived a profligate but highly fortunate life, pursuing and seducing any female who crosses his path. He is reluctantly aided and abetted by his long-suffering employee, Leporello. When the father of Giovanni's most recent conquest, Donna Anna, sets out to avenge her, he is killed in the exchange. Donna Anna, with the help of her fiancé Don Ottavio, then swears to avenge both her honor and her father's death by seeking Giovanni's punishment. Another of Giovanni's former loves, Donna Elvira, is also searching for Giovanni. Despite the fact that Giovanni has loved and left her, she attempts in vain to win him back.

The lovely young Zerlina is about to be married to Masetto, another employee of Giovanni's. When Zerlina catches Giovanni's wandering eye on the way to her wedding feast, he attempts to seduce her. Standing in his way, however, are both Donna Anna who seeks vengeance and Donna Elvira who seeks his attention. Although he is very nearly successful in seducing Zerlina, all rally against him and disrupt his plans.

Giovanni remains undeterred in his pursuit of passion, persuading Leporello to enter into yet another seduction attempt. The two men exchange clothes, so Giovanni can approach another young woman unrecognized. His plans are again interrupted by Donna Anna, Don Ottavio and Donna Elvira, who are now joined by the angry Masetto. Leporello, dressed as Giovanni, is forced to reveal himself to escape.

When Donna Anna's father reaches out from the dead to issue a stern warning to Giovanni to change his ways, he adamantly refuses and is ultimately led to his well-deserved fate.



Brian Leerhuber (baritone) most recently appeared with Festival Opera in 2004 as Mercutio (*Romeo et Juliette*.) He made his company debut as Schaunard (*La Bohème*) in 1998 and subsequently appeared in the title roles of *Le Nozze di Figaro* and *Il Barbiere di Siviglia*. His recent debuts with Houston Grand Opera as Malatesta (*Don Pasquale*), and with Tulsa Opera as Harlekin (*Ariadne auf Naxos*) followed his first appearance with Santa Fe Opera in the title role of *Il Barbiere di Siviglia*. He will debut as Falke (*Die Fledermaus*) with San Francisco Opera this fall.



Kristin Clayton (soprano) last appeared with Festival Opera in 2002 as Norina (*Don Pasquale*), following her debut the previous season as Micaela in Peter Brook's *La Tragédie de Carmen*. In 2003, she sang her first Nedda (*Pagliacci*) with San Francisco Opera, where the former Adler Fellow made her debut in the world premiere of Conrad Susa's *The Dangerous Liaisons*. She has worked extensively with composer Jake Heggie, and is featured on a recording of his songs, *The Faces of Love*.



Kirk Eichelberger (bass) debuted in Festival Opera's 2001 production of *Madama Butterfly* and has returned as King of Egypt (*Aida*) and as Sparafucile (*Rigoletto*). He was recently heard as Nick Shadow (*Rake's Progress*) with West Bay Opera, and as the Reverend John Hale (*The Crucible*) with Opera San Jose, where he has performed numerous roles. Other recent appearances include the title role in *Le Nozze di Figaro* with Opera Memphis, and Sarastro (*Die Zauberflöte*) with Virginia Opera.



Layna Chianakis (mezzo-soprano) made her debut with Festival Opera in 2004 as Maddalena (*Rigoletto*). This past season saw her as Marla in the world premiere of Henry Mollicone's *Emperor Norton* for California Chamber Opera and as Cherubino (*Le nozze di Figaro*) for Sarasota Opera. Her other roles include the title role of *Carmen*, which she recently sang with Nashville Opera, Angelina (*La Cenerentola*), Rosina (*Il barbiere di Siviglia*), Siebel (*Faust*), as well as numerous concert appearances.

Don Giovanni: A Rogue for All Time

...continued from page 1

general feeling that these things could happen in this time and place.”

Morgan’s staging sets up the characters so they relate to each other in exactly the way the opera intended. For example, club manager Leporello works for the owner, Don Giovanni — a demanding boss who imperiously orders him about. He forces Leporello’s complicity, even in his seductions, every one of which notably fails during the opera. And while the Commendatore is not a nobleman, the protective relationship he has with his daughter, Donna Anna, explains his violent reactions against Giovanni on her behalf. Adds Morgan, “Other than that it’s in modern dress, what you see—the action—is pretty traditional. But there will be surprises. Generally, *Don Giovanni* is rather dark, and has lovely qualities, but it is clear that Mozart and Da Ponte intended this as a comic piece, and not even a highbrow one at that. At the time they set the story to music, *Don Juan* had long been looked upon as a low-class entertainment pandering to the masses. We forget that because the music is so very great. But, as with the comic elements in *The Magic Flute*, we should try to get back into the spirit of the thing.”

A Vocal and Visual Fit

Any opera, however, is only as good as the voices singing, and on this alone Festival Opera’s 2006 production would assuredly stand out. In the title role, baritone Brian Leerhuber can be expected to charm audiences with what has been described by *Opera News* magazine as his “vocal, as well as dramatic, virility.” Since his last appearance with Festival Opera as the similarly irrepressible Mercutio in 2004’s *Roméo et Juliette*, Leerhuber has debuted with Santa Fe Opera, Houston Grand Opera and Tulsa Opera. His mainstage debut for San Francisco Opera, as Falke in *Die Fledermaus*, is scheduled for this November.

Leerhuber is joined by a stellar cast that is not only vocally adept, but visually well-suited for their roles, most of whom are returning to the Festival Opera stage. Bass Kirk Eichelberger (Leporello) was last seen as the threatening Sparafucile in *Rigoletto* (2004), Kristin Clayton (Donna Anna) appeared as Norina in the company’s sparkling *Don Pasquale* (2002), and Layna Chianakas (Donna Elvira) was an alluring Maddelena in *Rigoletto*. In addition, returning from last season’s productions are

Aimée Puentes (Zerlina), who sang Oscar in *Un Ballo in Maschera*, and both Brian Frutiger (Don Ottavio) and John Frederick (Masetto) who appeared in smaller roles in *Candide*.

Morgan’s vision for the nightclub and his insistence on it “making sense” extends to every detail. Most of the nightclub patrons, who will make up the opera’s small chorus, are young singers selected for their vocal abilities, and who look at home in the club scene. The orchestra, referred to—and insulted—by Giovanni in the libretto of the opera, will be visible at the back of the stage, becoming a subtle part of the stage action. Bringing the orchestra up allows the production to extend further into the theater, involving the audience more intimately with the opera and its characters. “In a sense, this allows everyone, just by being in the theater, to feel they’re a part of the performance,” says Morgan. “The raised orchestra pit now becomes a neutral space where the characters can go and speak directly and closely to the audience.”

A Festival Opera Experience

Eight years ago, Festival Opera presented a traditional *Don Giovanni* featuring baritone Mel Ulrich, who has since garnered acclaim in opera houses worldwide and was highlighted as an up-and-coming singer in *Opera News*. This production, while vastly different in set and staging, continues to hold to Festival Opera’s mission to feature emerging talent and support young artists in their career growth. Several singers who will sing in secondary roles and the chorus have been selected to “cover,” or understudy, the principal roles. While they’re not expected to perform those roles during the production’s run, studying them in a professional setting is an invaluable learning experience.

Mozart’s wonderful score never fails to thrill opera audiences, from the first notes of the overture to the closing notes of the final scene. In this summer’s creative and detailed staging by Michael Morgan, *Don Giovanni* will once again flit from seduction to seduction—inciting passion, creating confusion, stimulating anger, and thoroughly engaging audiences. ■



Production designer Matthew Antaky's sketch for the set of *Don Giovanni*.

Volunteer: Get in on the Fun! *...continued from page 1*

dedicated to providing volunteer support to the company. As executive director Helen Sheaff says, “We couldn’t possibly exist without our faithful Guild volunteers. They help in literally every capacity.” Festival Opera may be the third largest opera company in the San Francisco Bay Area, but managing opera production is a complex and chaotic process at any size. Regardless of the challenges that come up, you’ll find Barbara LaGrandeur busy and involved... and enjoying it fully! The *Voice* caught up with her on a recent Monday morning.

FO: What exactly does the Guild do?

BL: *Anything! Everything! I always say that we exist to work when we’re called upon. Volunteers coordinate mailings and work in the office, we run errands and help during production months. We hold Guild fundraising events and support larger company events. And in recent years, we’ve volunteered as dressers during the performances, helping singers with their costumes and other needs. Different people do different things, but we need volunteers for everything.*

FO: How did you decide to start the Guild?

BL: *I didn’t set out to start it, I was asked! I led some other volunteer groups, but I didn’t know anything about opera guilds. Still, [founder] Ted Weis really appreciated how enthusiastic I was, so I said I’d try. In the beginning, I got a lot of help from an advisor from Opera Guilds International, now Opera Volunteers International. It’s a great organization and we continue to belong. In fact, one of our members, Anne Matthew, recently received one of OVI’s highest volunteer awards.*

FO: How has the Guild changed since then?

BL: *It hasn’t grown as much as I’d like, but it’s gotten more professional as the company has grown. I remember, in the beginning, we had such a small office we didn’t have enough room to spread out the mailings... so we did them in the hallway! And even though we couldn’t use the hall during business hours, people were so willing, so enthusiastic, they came in at night and on weekends to get it done! It was really a fun time. Now we have a larger office with a bigger table, but it’s still fun!*

FO: There may be a perception that since the company is more professional, fewer volunteers are needed.

BL: *That’s just not true! The company has grown a lot, but we always need more people to volunteer. In fact, we probably need more people now than ever—and volunteers with different skills than we’ve had in the past. I’d really like to get more people of different ages and backgrounds involved. There’s always so much to do!*

FO: Who can join the Guild? What’s involved?

BL: *Absolutely anyone can join. There’s a small annual membership fee of \$25. I wonder sometimes though, if the name “Guild” stops people from joining—if they think there are lots of meetings or they have to commit to things they don’t want to do. They don’t! We hold quarterly meetings, which usually include some entertainment and often a speaker who talks about opera or the productions. And the December meeting is really our holiday event. The Guild has a separate board, but most Guild members just try to help with whatever they’re asked to do.*

FO: What’s the best part of being a Guild member?

BL: *It’s just so much FUN! For someone like me, who loves opera, it’s wonderful. I love the excitement of being on the inside of a professional opera company. You get to find out what goes on backstage, it’s eye-opening to see how it all comes together. And best of all, you get a chance to meet the singers. These are young people who might later appear at opera companies around the world, but you’ll get to know them now. If you’re in the Guild—you’re really in on the fun part of opera!* ■



Festival Opera photo

Barbara LaGrandeur at a recent Guild event.

If you’re interested in volunteering and/or joining the Festival Opera Guild, please contact Barbara LaGrandeur at the opera office, (925) 944-9610.

**For cast lists, synopses
and more on
this season's operas,
see us on the Web at
www.festivalopera.com**

Festival Opera Awarded Funding Grants *...continued from page 2*

support, both for our current efforts and for our longer term goals,” said Helen Sheaff, executive director. “For the past 15 years, we’ve worked to present creative, highly professional opera productions. Our goal is to make artistic choices that showcase emerging talent, excite opera enthusiasts, and entice new audiences to this rich art form. These grants will help us continue to do so.”


Each year, Festival Opera’s productions have raised the bar for creative and professional opera at the local level. By doing so, the company aims to support the efforts of DRAA in making Walnut Creek a regional destination for new and unique arts experiences. In making the grant, Kathleen Odne, executive director of the Leshner Foundation also said, “We see the grant given to Festival Opera as part of our commitment to the visual and performing arts that are essential to a vibrant and healthy community.”

As with any opera company, Festival Opera’s ticket sales cover less than half the expense incurred in producing its performances. These foundations, plus the generous support

of many other individuals, foundation and corporate donors over the last 15 years, have built Festival Opera into the third largest regional opera company in the San Francisco Bay Area. Added Sheaff, “ These grants will help us continue to provide opera productions at the level of quality and professionalism that audiences have come to expect from Festival Opera.” ■

Double Your Donation!

The generous grant from the Dean and Margaret Leshner Foundation includes a \$25,000 challenge or matching grant component. Therefore, now is the time to make your donation—the foundation will match up to \$25,000 in donations from individuals, effectively doubling your gift. We’ve set a goal to raise the \$25,000 needed for the challenge grant by the end of this season—August 30, 2006. Don’t miss this opportunity to make your money work even harder in supporting exceptional opera!



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Mark Your Calendar!

★ **July 8, 8:00 p.m.**

Opening Night: *Tosca*
Location: Dean Leshner Regional Center
for the Arts, Walnut Creek
Pre-curtain lecture in the theatre: 7:00 p.m.
No-host reception following the performance

• **July 11 & 14, 8:00 p.m.**

Evening performances: *Tosca*
Location: Dean Leshner Regional Center
for the Arts, Walnut Creek
Pre-curtain lecture in the theatre: 7:00 p.m.

• **July 16, 2:00 p.m.**

Matinee performance: *Tosca*
Location: Dean Leshner Regional Center
for the Arts, Walnut Creek
Pre-curtain lecture in the theatre: 1:00 p.m.

• **July 18, 7:00 p.m.**

Opera on the Lawn: *Tosca*
Location: Meadowood Napa Valley
Pre-opera seated or al fresco dinner
available. Call (707) 963-3646

• **July 23, 6:00 p.m.**

Opera in the Park concert
Location: Civic Park, Walnut Creek

★ **August 12, 8:00 p.m.**

Opening Night: *Don Giovanni*
Location: Dean Leshner Regional Center
for the Arts, Walnut Creek
Pre-curtain lecture in the theatre: 7:00 p.m.
No-host reception following the performance

• **August 15 & 18, 8:00 p.m.**

Evening performance: *Don Giovanni*
Location: Dean Leshner Regional Center
for the Arts, Walnut Creek
Pre-curtain lecture in the theatre; 7:00 p.m.

• **August 20, 2:00 p.m.**

Matinee performance: *Don Giovanni*
Location: Dean Leshner Regional Center
for the Arts, Walnut Creek
Pre-curtain lecture in the theatre: 1:00 p.m.

• **October 14, 6:00 p.m.**

Gala Fundraising Event: "A Very Special
Evening at Don Juan's Casino"
Location: Veterans Memorial Building,
Lafayette

Roberta Emerson
Editor